



NATURE'S HARMONY

KEYSTONE
FLAT FINISH

KEYSTONE VARNISH COMPANY
BROOKLYN NEW YORK
LEEDS ENGLAND

WILL
BRADLEY'S
STUDIOS

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KEYSTONE FLAT FINISH

“NATURE’S HARMONY”

GOES ON LIKE PAINT, LOOKS LIKE
WALL PAPER AND YOU CAN WASH IT



KEYSTONE FOR HOTELS AND DINING ROOMS

KEYSTONE VARNISH COMPANY

BROOKLYN, N. Y.

LEEDS, ENG.



KEYSTONA

FLAT FINISH



White Rats Club, New York City,
finished with KEYSTONA.

KEYSTONA is a washable linseed oil paint for all interior painting that dries without a gloss. It has won wide recognition, and its use has become universal in every country.

Considerations both of beauty and of sanitation prompt its use in all sorts of buildings—

the home, factory, mill, department store, theatre, school, railroad station, hospital, church, bank and large office buildings. It brings “*Nature’s Harmony*” of colors wherever it is used.

Since it is more useful, more healthful and sanitary, more economical — and with all these, also more beautiful than wall paper, water and oil paints, calcimine and other wall finishings—KEYSTONA has *greatly* superseded the use of all of these.

Exactly why it has done so you will find out from the story of its uses and advantages, as told in the following pages.

KEYSTONE VARNISH CO.

Copyright, 1913
Keystone Varnish Co., Brooklyn, N. Y.



KEYSTONA

FLAT FINISH

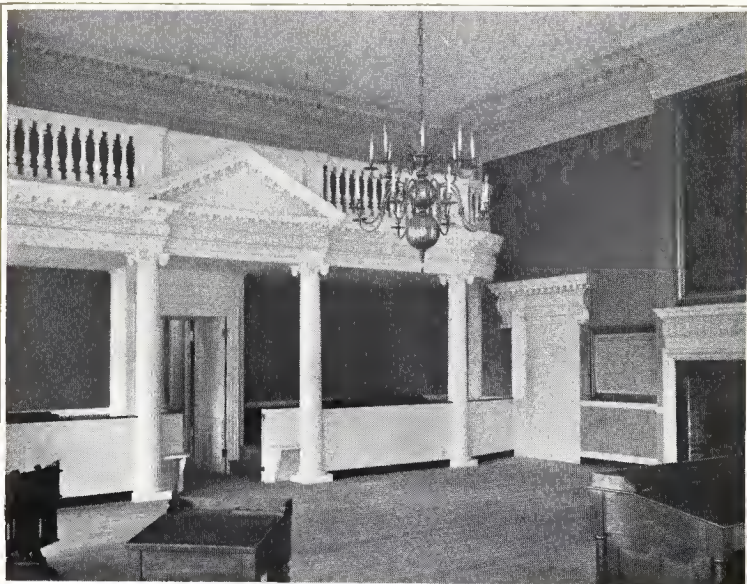


KEYSTONA is the *original* flat washable wall finish, by means of which walls can be *washed and cleaned with soap and water*, just like windows and floors.

It is not a lime preparation. It is a special preparation, something like a combination of paint and varnish, a linseed oil paint without a gloss, representing real "Nature's Harmony." Because of the secret process of manufacture and because of the patents we have upon it as the originators, **KEYSTONA** *cannot be made exactly the same by any one else.*

It is easy to apply and when applied has no glossy spots, will show no laps or brush marks, and will not sag. It is germ and vermin proof. It is as soft in effect and as beautiful in its finish as water color, but *in a dozen ways* it is preferable to every other wall finish ever prepared.

Before **KEYSTONA FLAT FINISH**—"Nature's Harmony"—was made, there was no such thing as a liquid flat washable wall finish. And because of that, people lived within unclean, unhealthy, unsanitary walls, without thinking about it at all, *though walls collect as much dirt, dust and germs as floors, woodwork and windows.*



Senate Chamber at Annapolis, Md., where Washington signed his commission as Commander-in-Chief of the Army. Finished with **KEYSTONA**.

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KEYSTONE



Interior of the Fulton Theatre, New York City. Finished with KEYSTONE. Many theatres throughout the country made beautiful with this wall covering.

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KEYSTONA puts an end to *enforced* uncleanness. Besides, wall papers or oilcloth of whatever kind, applied with paste or glue, are ideal breeding places for germs and vermin, and they get dirty and fade.

Burlap, water colors, calcimine, and other absorbent wall coatings are open to the same objection. White lead is poisonous.

Gloss paints are glaring. Don't fail to note the glare of shining finishes as you enter a room. Water colors and calcimine require constant renewal; dip your fingers in a glass of water and snap the water on such a finish and see how quickly it will be ruined. The initial expense in applying KEYSTONE is perhaps a little more, but its ultimate cost is less.

KEYSTONE retains its color *permanently*, never fading. With its "Nature's Harmony" of colors it has a soft, rich, subdued effect restful to the eye. It strengthens the plastering, keeping it intact. Every soiled spot can be washed from it. If you have had no previous experience in washing wall surfaces, write us for printed instructions, so that the most unintelligent help can do it successfully.



KEYSTONE

FLAT FINISH



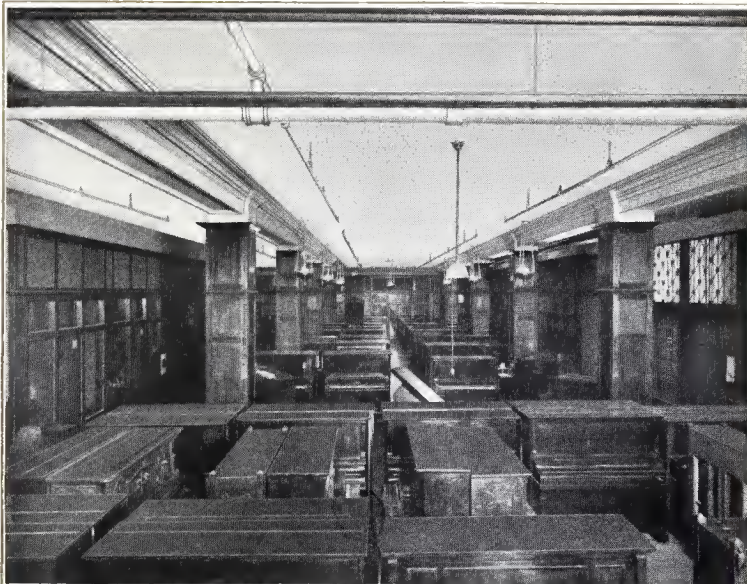
K EYSTONA will never change color on exposed surfaces nor fade back of pictures or furniture. It can be applied over woodwork as a finish, as undercoating for enamel, groundwork for staining, glazing and graining, and on metal ceilings, wall paper, burlap, canvas and galvanized iron. In fact, its use as a finish is *unlimited*.

That white lead is poisonous is recognized in France, where it is *against the law* to use white lead or any poisonous materials in painting interior walls. KEYSTONE — “Nature’s Harmony” — **CONTAINS NO LEAD OR POISONOUS MATERIALS OF ANY KIND.**

Architects are universally specifying KEYSTONE in schools and institutions where children congregate.

Its freedom from germs, dust and dirt, and its soft, restful finish — instead of cold, glaring finishes — make it better for the children’s eyes, as well as for their health. “Nature’s Harmony” is better than man’s disharmony and KEYSTONE is being used *in the best equipped hospitals and sanitariums all over the country.*

Imitations of KEYSTONE are very nauseating to the workmen in applying and even to occupants of rooms for days afterwards.



Reproduction of an interior in the department store of O'Neill & Adams, New York City. Finished with KEYSTONE.

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KEYSTONE

FLAT FINISH



Lobby of magnificent Copley-Plaza Hotel, Boston, Mass. KEYSTONE used exclusively in this hotel.

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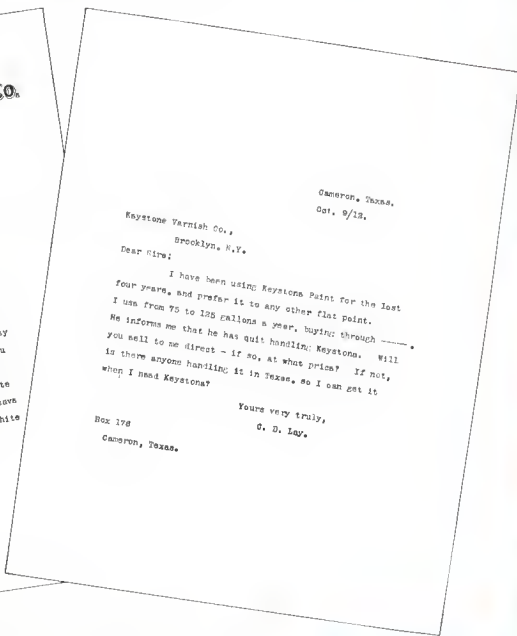
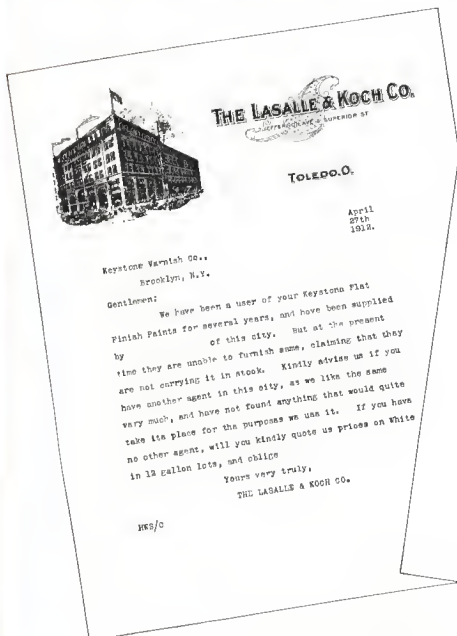
REMEMBER KEYSTONE — “Nature’s Harmony” — is the original washable flat wall finish, and you should bear this in mind and insist on the genuine.

Hotels use it not only in lobbies but in sleeping rooms. Club houses use it for its rich, warm, homelike effects. Railroads use it in waiting rooms, where many people congregate, and churches use it in place of water paint finishes, which discolor, and wall papers which peel off.

Examine the coating behind any picture and see how different the color is from the rest of the wall. This change of color never happens with KEYSTONE even after several years’ standing.

After we produced this wonderful flat paint and it met with the unbounded success it deserved, others undertook to imitate it, and several so-called “just-as-good” washable flat finishes were put on the market. KEYSTONE is the *standard of comparison*, all makers of the imitation goods claiming their product to be equal to KEYSTONE, but two-thirds of a gallon of KEYSTONE will go as far as a gallon of the imitation. No matter what wall finish you use, if it is put on with glue paste or nails there are bound to be places where vermin can get in and breed.

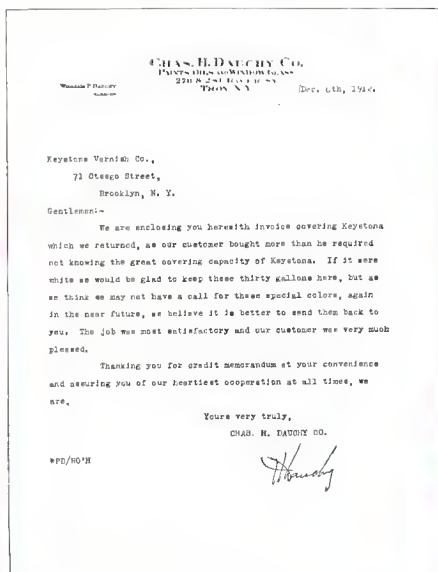
DON'T be persuaded into buying "just as good" flat paints. You will eventually have to discard them for KEYSTONA, which has been the universal experience. If you want calcimine buy it as calcimine. Any one can get testimonials by asking for them, — it is the unsolicited like the following that are valuable to you:



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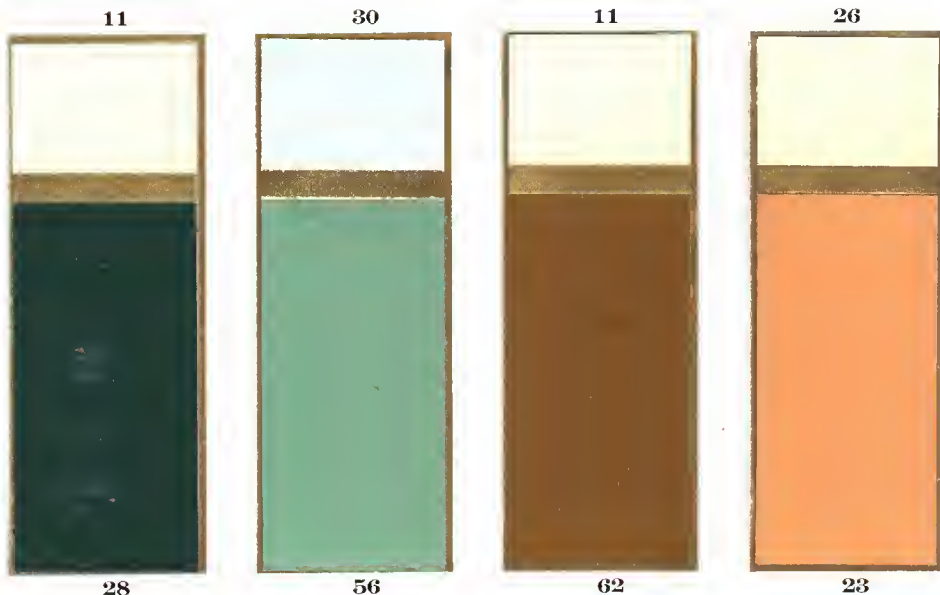


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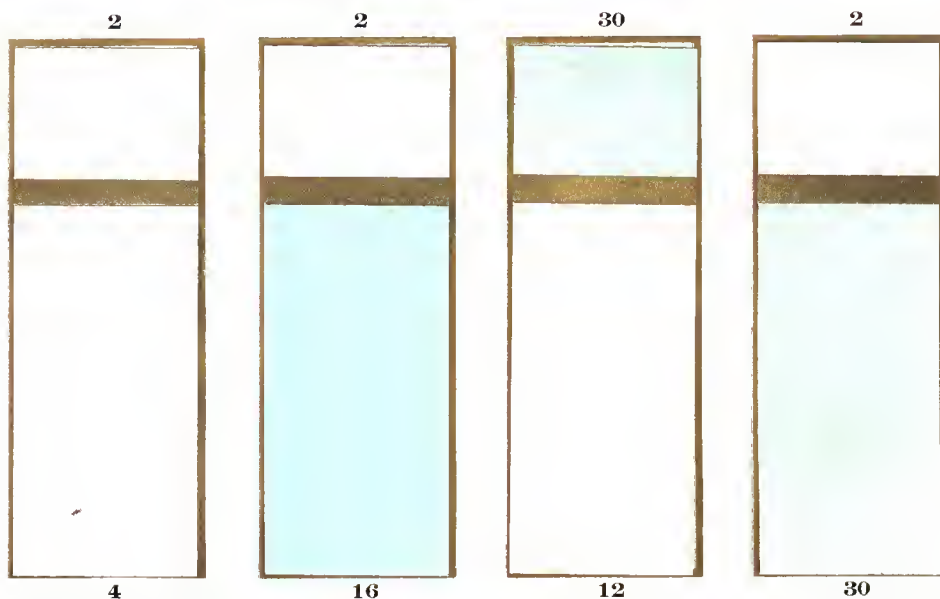


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Suggestions for Living Room,



Suggestions for Bed Room



Goes on Like Paint

“NATURE’S

Library, Dining Room and Hall

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For Kitchen

For Bath Room

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HARMONY''

Looks Like Wall Paper



KEYSTONA

— FLAT FINISH —



View of a living room interior covered with wall board and finished with KEYSTONA.

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HOW TO USE KEYSTONA FOR SOME SPECIAL PURPOSES

METAL CEILINGS — Nothing is more vulgar than a gloss finish over a metal ceiling. Apply KEYSTONA, one or two coats, the same as any oil paint, except that KEYSTONA must be flowed on. It will not turn yellow. The results will please the most critical person.

FLOORS — Mix equal parts of KEYSTONA and Floorstona together and apply to wood floors. It will outwear any paint made for floors.

WOODWORK INTERIOR — There is nothing in the paint line so beautiful and satisfactory as KEYSTONA for painting woodwork in the home. Flow it on freely. For new woodwork use a quart each of linseed oil and turpentine to each gallon of KEYSTONA for the first or priming coat. Woodwork that has a high gloss should be washed with a solution of sal soda before applying KEYSTONA. If the KEYSTONA finish is too flat add some Edelvice Enamel; half KEYSTONA and half enamel gives a beautiful semi-flat.

ENAMEL PAINT — On new woodwork first prime with a mixture of 8 parts of **KEYSTONA**, 2 parts raw linseed oil, 1 part turpentine; let dry thoroughly; putty nail holes; apply two coats **KEYSTONA** thinned with 1 part turpentine to 8 parts **KEYSTONA**; allow 24 hours or more between coats and sandpaper each coat well. Then apply a coat of equal parts Edelvice Enamel and **KEYSTONA**, lightly sandpapered; when dry finish with a flowed coat of Edelvice (Gloss) Enamel. For a rubbed effect use Edelvice Flat Enamel.

WALL PAPER — **KEYSTONA** applied over wall paper (two coats) will produce the most beautiful effect: Use 8 parts **KEYSTONA**, 2 parts Preparatory Liquid, 1 part turpentine, for first coat; let dry and finish with one coat of **KEYSTONA** reduced to flowing consistency. Use the same color for both coats.

RADIATORS look much better finished with **KEYSTONA** than with bronze; will not change color.

No. 1, or **BLACK KEYSTONA**, is recommended for a finish for ironwork and will not burn off.



Interior at Eye and Ear Hospital, New York City. Finished throughout with **KEYSTONA**.

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AS TO economy, KEYSTONA is the *cheapest* wall finish on the market — cheap in the right meaning of that word.

It is the cheapest of all wall finishes, because *it will positively outlast every other wall finish known.*

It is far cheaper than the ordinary paint because *it will cover 35 per cent more surface*, and requires fewer coats than other so-called flat wall finishes. One coat mixed for primer covers 1,000 square feet, and one coat of finish covers 600 square feet per gallon on a smooth surface. It is cheaper than the imitation because of stretch and hiding power.

COST OF KEYSTONA

In figuring the cost per square yard for finishing plastered walls with KEYSTONA it is difficult to give figures that will fit all the States from Maine to California, but our figures apply to all places where labor does not exceed 50 cents per hour, and freight on material is normal, as, for example, Chicago, Minneapolis, St. Louis or Kansas City, which are an average.

It must also be remembered that the contracting painter cannot do work in a residence for the same price per square yard that he can do an office building or large institution where there are acres of surface to be painted.

It is also important to consider many things which the contractor is confronted with, such as preparatory work, covering floors and furniture, taking care to wipe off woodwork, other tradesmen working in same building, and many other inconveniences to be encountered, such as moving lumber, damp and cold rooms, elevator service, etc. When considering an estimate these are conditions which would justify an addition of from 4 to 10 cents per square yard over our figures. These figures have been compiled by ten contracting painters, each giving figures, from which we derive an *average cost, plus the contractor's profit*, based on work containing 300 or more square yards of surface:

	Per square yard		Per square yard
Rough Sand-Finished Plaster	\$0.25	Metal Ceilings (one coat)	\$0.10
Medium Sand-Finished Plaster	.23	Metal Ceilings (two coats)	.15
Fine Sand-Finished Plaster	.20	Over Wall Paper (two coats)	.15
Old, Smooth, White-Coated Plaster	.17	Over Wood Ceilings (two coats)	.16
Average White-Coated Plaster	.16	Undercoats for Enamel (three coats)	.24
Good White-Coated Plaster	.15		

It is cheaper to employ a good painter than an inexperienced person when doing painting. It will save trouble and give results.

ARCHITECTS' SPECIFICATION

For using KEYSTONA on Sand-Finish or Smooth-Finish Plastering

PREPARE WALLS — Look over all plastered surfaces and see that all cracks are cut out and well filled with putty made from KEYSTONA and whiting; sandpaper off all rough places on plastering (except sand finished) before sizing same.

Do not coat any wet plaster; permit it to dry first.

PRIMING — All plastered walls and ceilings that have not received a coat of oil paint before, and all cracks and patched spots which have not been primed, shall receive a coat of a mixture of one gallon of KEYSTONA, the color of the finish, to a half gallon of KEYSTONA Preparatory Liquid and a pint of turpentine.

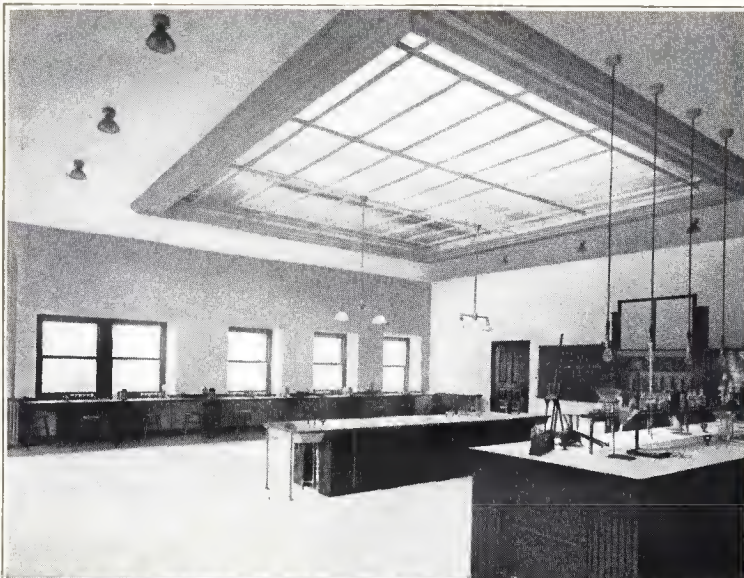
BURNED SPOTS — After the priming coat has stood for 24 hours there may appear light spots, caused by the action of hot lime burning through. Go over all such spots with another coat of the same primer, to which a small amount of turpentine has been added. Do not use shellac, varnish or glue. Let touched-up spots dry hard.

KEYSTONA FLAT FINISH — After priming coat and touched-up spots have become dry and hard, all plastered surfaces shall receive two coats of KEYSTONA, tinted to the colors selected by the architect or owners, over the priming coat.

Permit the first coat of KEYSTONA to dry for 24 hours, at least, before applying the last coat of KEYSTONA.

The above specifications are suitable for both sand and smooth-finished plastering.

Use no white lead in connection with KEYSTONA. This specification is for the finest work. Many times two-coat work will be perfectly satisfactory.



Laboratory of Hahneman Medical College, Philadelphia. Finished with KEYSTONA. Being sanitary as well as hygienic, KEYSTONA is unexcelled for use in all hospitals.

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PRACTICAL SUGGESTIONS

Do not use any size. **Follow our specifications on page 13.**
Do not use *Glue, Paste, Gloss Oil* or any size. It will peel off and show burned spots.

Do not rush your coats. Permit each coat to harden well before applying another. Coats properly dried will save material.

Do not fail to "touch up" any burned spots after same have shown through the primer coating. **See specifications, page 13.**

Do not work KEYSTONA out, but FLOW it on with a soft, wide brush and use it freely. If your finish shows brush marks it is an indication it needs more thinners, and apply it more freely. Work to a wet edge and lightly lay it off with the tip of the brush.

Do not try to coat a wet or damp wall or woodwork. Water will cause much trouble back of paint.

Do not coat over a high-gloss varnish surface without first killing the gloss with aqua ammonia, sal soda solution or some other wash containing alkali.

Do not coat over walls that are covered with grease and smoke; wash it off first.



A practical arrangement of a Sunday school room, Calvary Baptist Church, Philadelphia. Walls finished with KEYSTONA. Churches everywhere use KEYSTONA.

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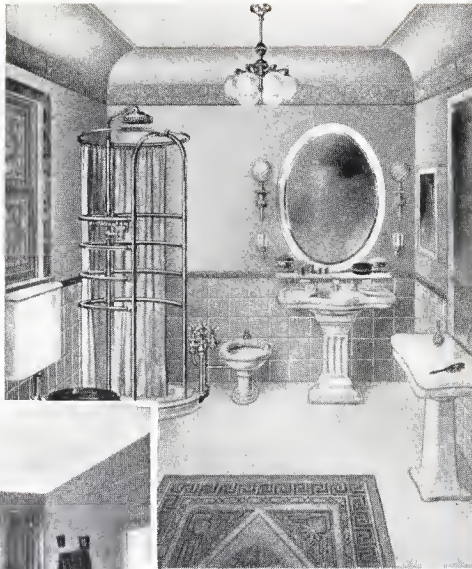


KEYSTONA

FLAT FINISH



*One gallon of
KEYSTONA
covers 33%
more space
than an equal
quantity of
any of its
imitations.*



*A bedroom in San
Antonio, Texas,
finished with
KEYSTONA.*



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Do not presume that a “counterfeit” flat paint is economy without making a comparative test to determine the value of the “counterfeit” or “imitation” when tested against KEYSTONA, the original — **the perfect flat finish.** Experiments cost you money and time. The only way to test anything is by comparison with the *standard.*

Do not use any *White Lead* in KEYSTONA; it is not practical. KEYSTONA has the body without it.

Do not use linseed oil or varnish to thin KEYSTONA, excepting for a priming coat, unless you wish to produce a gloss finish. *Thin only with turpentine or KEYSTONA Thinners.*

Do not try to use an excess of *Oil Colors* to tint KEYSTONA, as you will get an excess of linseed oil in the mixture which will show gloss spots. Use Japan colors or the original tinted shades we make.

DO NOT expect KEYSTONA to be “fool proof.” Follow the specifications, do your first job our way and get results, then try experiments.



FOR CAEN STONE EFFECT

THERE is nothing more effective for the wall treatment of entrances, hallways, corridors, offices or waiting rooms of large buildings or stations than that secured by the use of large stone blocks. In many instances the expense of this is too great, so a substitute or imitation can be made by the use of cement, but this makes a porous finish which is not washable and easily cleaned. By years of experimenting we have succeeded in making KEYSTONA so that a finish can be put on any wall over plaster or on brick that makes a perfect imitation of the beautiful Caen stone from France or other imported blocks used for this purpose, and which can be cleaned the same as the real stone and the rough or smooth effects can be secured just the same. KEYSTONA CAEN STONE is put on with a brush, is sold by the gallon, the price being just double that of KEYSTONA. Full directions, samples and information as to specification will be furnished upon request.

DIRECTIONS FOR CAEN STONE PAINT

Apply one coat of Caen Stone priming color to stop suction. If walls are soft and chalky apply two coats of priming, as all suction must be stopped before applying Caen Stone KEYSTONA.

Applying Caen Stone. Thin Caen Stone KEYSTONA with turpentine until thin enough to put on wall with 4-inch wall brush, using same as heavy as possible to work. Have painter to follow with painter's wall stippler to give sandstone effect; the more the work is stippled the finer the grain. Keep stippler clean by washing in benzine. After finishing wall, clean off all woodwork thoroughly. Lay wall with chalk line in blocks to represent stone (7 x 20 is a very good size to use). Take frescoer's straight-edge and hold on chalk line; now take 20-penny cut nail or any tool similar, and draw through paint, following your chalk lines; this will cut a groove to your priming color. As Caen Stone does not get hard for 48 hours, this gives you plenty of time to work same; this work goes very rapidly after it is laid off. The second coat is applied in the same manner as the first. Cut grooves out same as first coat. Before work is dry take ordinary plaster trowel and cut off any bumps; be careful not to cut in surface.

The third coat should be put on thin and stippled. This gives you a fine Caen Stone finish. If you wish a smooth job, rub with a piece of sandstone or lump pumice stone.

Very few architects require a sunken joint on this work, most of the Caen Stone work being lined off with light gray or zinc white on the surface without cutting groove in color.

DIRECTIONS FOR CAEN STONE KEYSTONA ON BRICK WALLS OR ROUGH AND UNEVEN PLASTER WALLS

Apply one coat of Caen Stone priming color, leaving same set for 24 hours to become hard and dry. Take hock and plaster trowel and put Caen Stone on surface same as a plasterer uses white coating; next day smooth out trowel marks, and give another skimming if necessary to hide brick joints; after this is dry, paint with Caen Stone Paint, stipple and line off with chalk line to represent stone. Line with zinc white or gray.

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